

CINQ ARIAS pour Guitare opus 69

Francis KLEYNJANS
Opus 69

1e Aria

Assez lent et régulier,
comme une marche tran-
quille. Le chant bien en
dehors.

1st Aria

Rather slow and even, like
a quiet march. The melody
well emphasized.

1. Aria

Ziemlich langsam und
gleichmässig, wie ein ru-
higer Marsch. Die Melo-
die deutlich herausgeho-
ben.

Primera Aria

Bastante lenta y regular.
Como una marcha tran-
quila. El canto bien desta-
cado.

à Frédéric VITIELLO

Assai lento



Durée 2'30" ca

2e Aria

Mouvement de marche calme donnant une impression de quiétude. Le chant, expressif, doit être accompagné doucement.

à Catherine VERLOR...

2nd Aria

A calm march tempo giving an impression of quietude. The expressive melody must be accompanied gently.

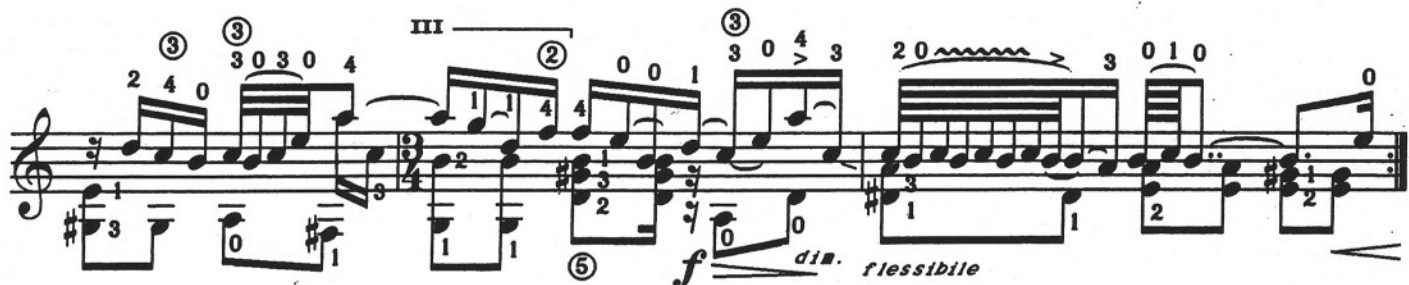
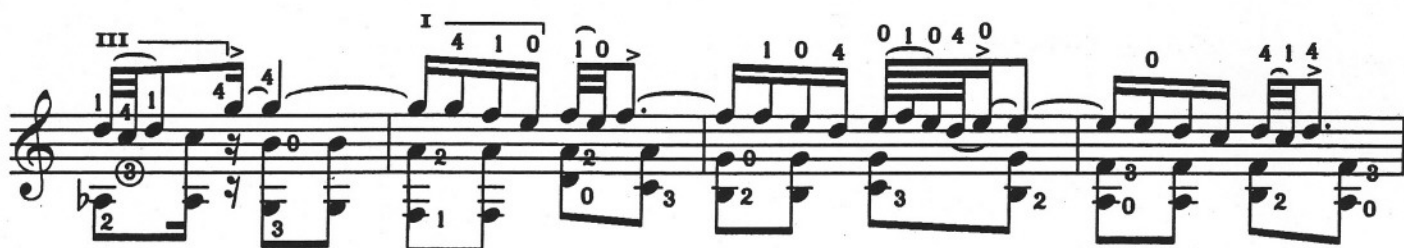
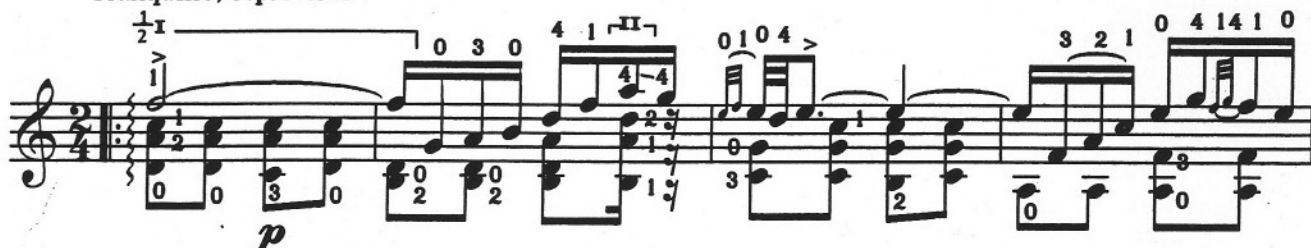
2. Aria

Ruhige Marschbewegung, die den Eindruck von Entspannung vermittelt. Die Melodie ausdrucksvoll, die Begleitung sanft.

Segunda Aria

Movimiento de marcha tranquila, dando una impresión de quietud. El canto, expresivo, debe acompañarse suavemente.

Tranquillo, espressivo



$\frac{1}{2}$ II $\frac{2}{3}$ II
p
p
p
f *rall.*
f *rall.* *perdendosi*
 Libero, largamente
 Ad lib.
 Lento
f *rall.* *perdendosi*

Durée 2'30" ca

3e Aria

Pour une meilleure lisibilité, cette aria est notée sur deux portées. Le chant, très orné, est à la basse. Caractère solennel et vigoureux, mouvement souple et régulier; dans le choral, surveiller l'indépendance des voix.

3rd Aria

This aria has been notated on two staves for easier reading. The melody, highly ornate, is in the bass. A solemn, strong character, a flexible and even tempo; pay attention to the independence of the parts in the chorale.

3. Aria

Zwecks besserer Lesbarkeit ist diese Aria auf zwei Systemen notiert. Die stark verzierte Melodie liegt im Bass. Feierlicher und energischer Charakter, geschmeidige und regelmässige Bewegung; im Choral auf die Selbstständigkeit der Stimmen achten.

Tercera Aria

Para facilitar su lectura esta aria está escrita en dos pentagramas. El canto, muy ornamentado, está en la base. Carácter solemne y vigoroso, movimiento flexible y regular; en el coral debe tenerse en cuenta la independencia de las voces.

à Brigitte WEISS...

Moderato energico

souple et régulier

ben marcato

IV

f

2 0 3 2 0 3 3 2 1

4 3 1 2 1 4 1 3 0 2 1 3 3 3 1 3 3

cresc. *p* *f*

1 2 1 1 1 4 4 2 1 2 4 4 3

rall.

Lento *p* *rit.* *Molto legato e cantato*

II 3 2 1 2 0 3 2 4 0 4 2 0 1 3 0

p HAR12 4 3 2 1 3 2 4 3 2

I 1 1 0 4 0

p *rit.* *pp* *lontano*

p *ff* (pulpé) *Durée 3'20'' ca*

4e Aria

Lent, régulier, majestueux.
Grande densité harmonique. Chant à la partie supérieure avec quelques mouvements internes et quelques répliques à la basse.

4th Aria

Slow, even, majestic. Of
profound harmonic density. The melody is in the upper part with a few inner movements and a few responses in the bass.

4. Aria

Langsam, gleichmässig,
majestätisch. Grosse harmonische Dichte. Melodie in der Oberstimme mit einigen internen Bewegungen und Erwidern im Bass.

Cuarta Aria

Lenta, regular, majestuosa. Gran densidad armónica. Canto en la parte superior con movimientos internos y respuestas en la base.

à la mémoire d'Alfred STRATHMANN...

Adagio flessibile e cantando ♩=72 circa

⑥ = Ré $\frac{2}{3}$ II

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes various fingerings (e.g., 1, 2, 3, 4, 0) and articulations (e.g., accents, slurs). The second staff continues the melody with similar fingerings and includes a fermata. The third staff features a dynamic marking of *f* (forte) and includes a section marked with a circled 2 and a bracket labeled IV. The fourth staff includes dynamic markings of *p* (piano) and *mf* (mezzo-forte) and includes a section marked with a circled 5. The fifth staff includes dynamic markings of *p* and *mf* and includes a section marked with a circled 4. The score concludes with the instruction "léger et spirituel".

léger et spirituel

First system of musical notation. It features a treble and bass staff with various fingerings (e.g., 2, 0, 2, 1; 4, 2, 3, 0) and dynamic markings including *f* and *ff*. A section is marked *rit.* (ritardando) and *souple* (flexible). The system concludes with a double bar line and a repeat sign.

Second system of musical notation, starting with the tempo marking *A Tempo*. It includes fingerings such as 2, 0, 4, 2 and 1, 2, 3, 0. The dynamics *p* (piano) are indicated. The system ends with a double bar line.

Third system of musical notation, beginning with a *v* (accrescendo) marking. It contains fingerings like 3, 4, 0 and 2, 1, 4. The dynamic *p* is used. The system concludes with a double bar line.

Fourth system of musical notation, starting with a *p* (piano) dynamic. It features fingerings such as 2, 0, 4, 2 and 0, 2, 3. The system ends with a double bar line.

Fifth system of musical notation, beginning with a *rit.* marking. It includes fingerings like 4, 2, 1 and 2, 2, 1. The dynamic *mf* (mezzo-forte) is indicated. The system concludes with a double bar line.

Sixth system of musical notation, starting with a *rit.* marking. It features fingerings such as 1, 4, 3, 0 and 2, 1, 4. The dynamic *mf* is used. The system ends with a double bar line.

CODA section. It begins with the text *Dal Segno* followed by a Segno symbol (a stylized 'S' with a cross). The notation shows a treble staff with a key signature of one sharp (F#) and a common time signature (C). The system concludes with a double bar line.

Durée 3'15" ca

5e Aria

Vive, brillante, dynamique, d'une grande variété rythmique. Le chant est généralement à la partie supérieure, la basse jouant souvent un contrechant.

5th Aria

Lively, brilliant, energetic, with great rhythmic variety. The melody is usually in the upper part, the bass often playing a counter melody.

5. Aria

Lebhaft, glanzvoll, bewegt, von grosser rhythmischer Vielfalt. Die Melodie liegt im allgemeinen in der Oberstimme, der Bass spielt häufig eine Gegenmelodie.

Quinta Aria

Vivaz, brillante, dinámica, de gran variedad rítmica. El canto está generalmente en la parte superior, la base teniendo a menudo un contracanto.

à Murielle GEOFFROY...

Allegro ritmico ♩=88 ca

The musical score is written for a single melodic line (treble clef) and a bass line (bass clef). It begins with a tempo marking of 'Allegro ritmico ♩=88 ca' and a forte 'f' dynamic. The score is divided into four systems. The first system includes a first ending bracket labeled '1.' and a 'deciso' marking. The second system includes a second ending bracket labeled '2.' and a '2/3 IV' marking. The fourth system continues the melodic and bass lines. Fingerings are indicated by numbers 1-5 in circles. Dynamics like f and accents are used throughout.

(*) Le LA à la reprise seulement - The A only for the repeat - Das a nur in der Reprise spielen - El la solamente al bis

Handwritten annotations and markings include:

- colura* (written twice)
- brillante*
- ff* (fortissimo)
- mf* (mezzo-forte)
- f* (forte)
- dim* (diminuendo)

Technical markings include Roman numerals (II, IV), fingerings (0, 1, 2, 3, 4), and circled numbers (2, 3, 6, 3).

